

EDISON RECORD TALENT



HARRY MAC DONOUGH
TENOR

The Talking Machine Review

INTERNATIONAL

No. 19 December 1972

The "New LOUISE"

THE highest perfection of art.
Made of Solid Mahogany nicely
inlaid, and which would adorn the finest
drawing room.

SPECIFICATION

Solid Mahogany Cabinet, English make, Sheraton
style, inlaid and highly polished.

Powerful and Reliable Motor, with Pathé Patent
Instantaneous Starting Lever.

New Pathé Multitone Sound Box with unwearable
Sapphire.

Accurate Speed Indicator.

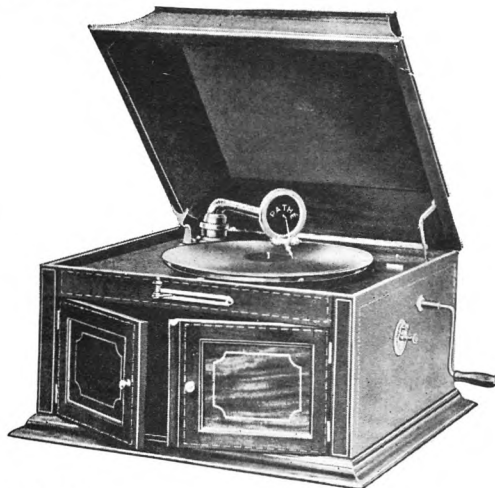
12-in. Turntable

Height 14½ ins., Width 21½ ins., Depth 19½ ins.,
Weight 38 lbs.

CODE WORD :

"LOUISE"

Price: £12 12 0



The "DUPLEX" PATHÉPHONE

THE Ideal Machine for "Entertain-
ments At Home," playing discs of
any size in the same way as all
Pathéphones, and, besides, has the great
advantage to offer its owner the oppor-
tunity to play the new series of discs—
"The Complete Opera at Home"—
without interruption. It is the realisation
of what was believed impossible—to
bring the theatre in your own home.

SPECIFICATION :

MODEL B.

Cabinet de Luxe, Mahogany finished, Hinged Lid.

12-in. Turntable.

Accurate Speed Indicators.

2 Pathé Multitone Sound Boxes with unwearable
Sapphires.

Pathé Patent Instantaneous Starting Lever.

MODEL A.

Light Oak Cabinet, with 10-in. Turntable.

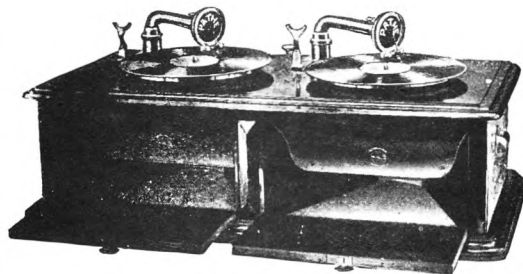
Accurate Speed Indicators.

2 Pathé Multitone Sound Boxes with unwearable
Sapphires.

CODE WORD :

"DUPLEX"

"DUPLEXA"



Price : Model B £13 10 0

Price : Model A £9 10 0

The "ZAMPA"

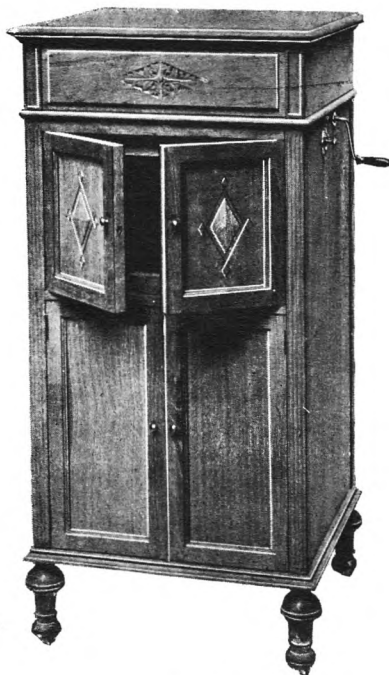
THIS Model has been established to be suitable for every kind of furniture in Oak. Finest English make, Fumed Oak, with hand-carved Panels, and cupboard space for Records.

SPECIFICATION:

Fumed Oak Cabinet, with space for Records.
 Latest pattern Motor, playing about 10 minutes.
 Accurate Speed Indicator.
 12-in. Turntable.
 New Pathé Multitone Sound Box with unwearable Sapphire.
 Height 42½ ins., Width 20½ ins., Depth 19 ins.
 Weight 70 lbs.

CODE WORD:
 "ZAMPAN"

Price: 18 Gns.



The "New ZAMPA"

THIS Model has been established to be suitable for every kind of furniture in Oak. Finest English make, Fumed Oak, with hand-carved Panels.

SPECIFICATION:

Fumed Oak Cabinet, with space for Records.
 Latest pattern Motor, playing about 12 minutes.
 Accurate Speed Indicator.
 12-in. Turntable.
 New Pathé Multitone Sound Box with unwearable Sapphire.
 Height 42 ins., Width 19 ins., Depth 19 ins.,
 Weight 60 lbs.

CODE WORD:
 "ZAMPAN"

Price: 15 Gns.



The "CARMEN"

AN exquisite English made, solid Mahogany Cabinet, handsomely inlaid and of specially selected wood. Is suitable for best Sheraton style furniture, cupboard space for Records.

SPECIFICATION;

Solid Polished Mahogany Cabinet, with curved front and space for Records.

Latest pattern Motor, playing about 10 minutes.

Accurate Speed Indicator.

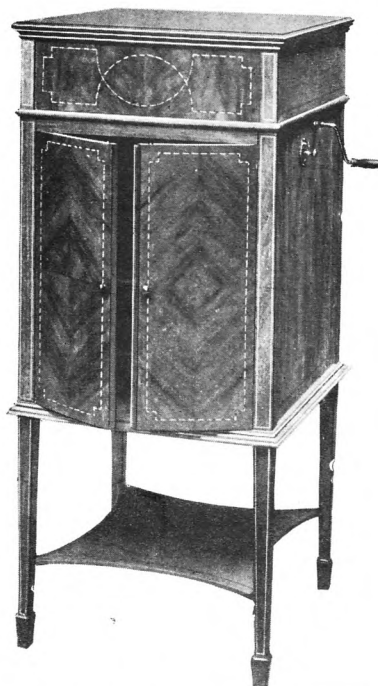
12-in. Turntable.

New Pathé Multitone Sound Box with unwearable Sapphire.

Height 42 ins., Width 18½ ins., Depth 19¼ ins., Weight 50 lbs.

CODE WORD :
"CARMEN"

Price : 20 Gns.



The "New TOSCA"

THIS Model is a handsome English-made Cabinet, specially grained solid Mahogany, luxurious design, and of Sheraton style, with curved front and large space for Records and Album.

SPECIFICATION

Solid Polished Mahogany Cabinet.

Latest pattern Motor, playing about 12 minutes, with Pathé Patent Starting Lever.

Accurate Speed Indicator.

12-in. Turntable.

Pathé Multitone Sound Box with unwearable Sapphire.

Height 42 ins., Width 18 ins., Depth 19 ins., Weight 60 lbs.

CODE WORD :
"TOSCAN"

Price : 20 Gns.



The "MARTHA"

A TRULY handsome Model, of English make, dark Mahogany "Hettelwhite" Style. Artistically designed to suit most styles of furniture, added to which it includes the very latest improvements in Talking Machine manufacture.

SPECIFICATION:

Solid Polished Mahogany Cabinet, English make, space for Records.

Latest pattern Motor, running about 25 minutes.

Accurate Speed Indicator.

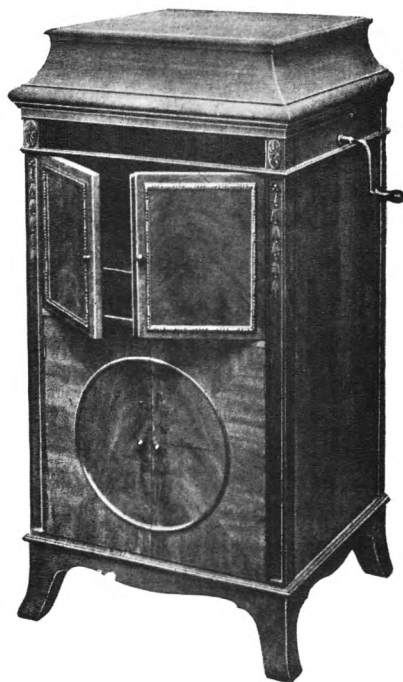
14-in. Turntable.

New Pathé Multitone Sound Box with unwearable Sapphire.

Height 41½ ins., Width 21½ ins., Depth 19½ ins., Weight 80 lbs.

CODE WORD:
"MARTHA"

Price : 30 Gns.



The "HAMLET"

THIS marvellous Instrument is the last word in the manufacture of Pathéphones. Its luxurious designs of unmatched appearance, and the purity of its lines, allow one to place it with advantage amongst the most exquisite and artistic furniture.

SPECIFICATION:

Solid Wax-finished Oak, with Hand Carvings.

Latest Pattern Motor, playing about 12 minutes, with Pathé Patent Instantaneous Starting Lever.

Accurate Speed Indicator.

12 in. Turntable.

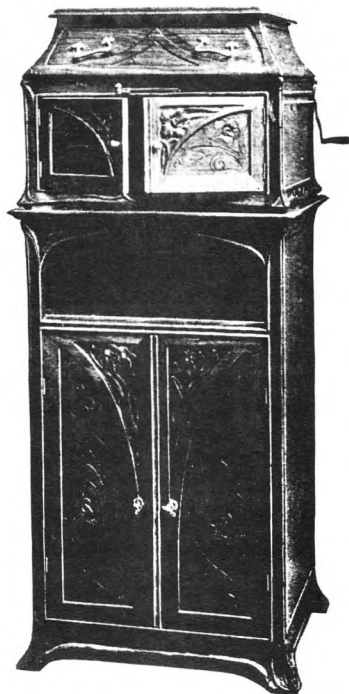
New Pathé Multitone Sound Box with unwearable Sapphire.

Height 4 ft. 1½ ins., Width 1 ft. 9 ins., Depth 1 ft., Weight 70 lbs.

Price : 35 Gns.

CODE WORD:
"HAMLET"

The "Hamlet" Pathéphone 19 Gns.
The Cabinet 18 Gns.



The "ROMEO"

A HANDSOME Model, constructed on the same magnificent lines as the "Hamlet" but specially designed to suit the best mahogany furniture of modern style. The hand carvings are extremely well-executed, upon specially selected wood.

SPECIFICATION:

Solid Wax-finished Mahogany with Hand Carvings.
Latest Pattern Motor, playing about 12 minutes,
with Pathé Patent Instantaneous Starting
Lever.

Accurate Speed Indicator.

12 in. Turntable.

New Pathé Multitone Sound Box with unwearable
Sapphire.

Height 4 ft. 1½ ins., Width 1 ft. 9 ins., Depth 1 ft.,
Weight 70 lbs.

Price : 40 Gns.

CODE WORD:

"ROMEO"

The "Romeo" Pathéphone 22 Gns.

The Cabinet 20 Gns.



The "GIOCONDA"

THIS is an ideal Drawing-room Model, extremely elegant, and of the choicest style. Made of the best selected Mahogany, highly polished, and beautifully inlaid. The latest improvements in Talking Machine reproduction.

SPECIFICATION:

Solid Polished Mahogany Cabinet, English make,
with curved front and space for Records.

Latest pattern Motor, running about 20 minutes.

Pathé Patent Instantaneous Starting Lever.

Accurate Speed Indicator.

12-in. Turntable.

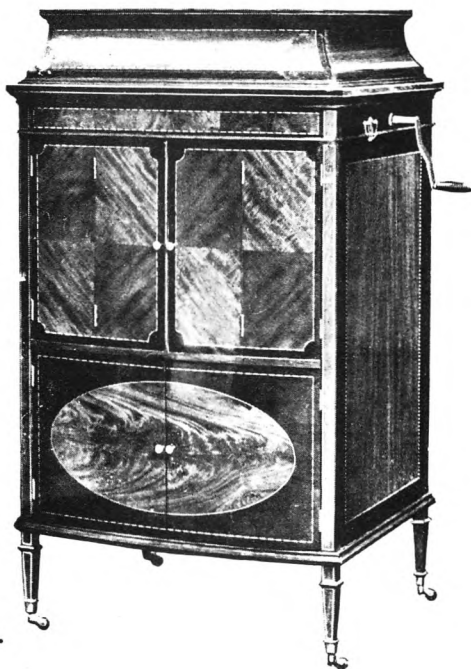
New Pathé Multitone Sound Box with unwearable
Sapphire.

Height 47 ins., Width 27½ ins., Depth 23 ins.
Weight 121 lbs.

CODE WORD:

GIOCONDA"

Price : 45 Gns.



There is no greater comfort
than an evening with an

EDISON PHONOGRAPH

—the comfort of bright songs and music perfectly rendered; the comfort of Amberol Records, playing four-and-one-half minutes instead of two;

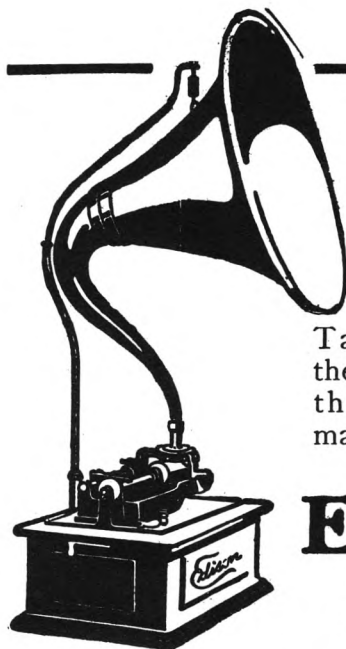
Edison Phonographs

**£2 6s. to
50 guineas.**



int that does away
with constant needle-changing,
and the comfort of a volume
that is just right for your
own little family circle. The
wonderful, sensitive, wax cylinders,
the silent, long-running motor, the
long-playing Amberol Records, the
permanent sapphire reproducing
point, and the means of making
and reproducing your own records,
are all exclusive Edison Phonograph
features. Remember this when you
make your purchase.

Edison Standard Records, 1s. Edison Amberol
Records (play twice as long), 1s. 6d. Edison Amberol
Concert Records, 2s. 6d. Edison Grand Opera
Records, 4s. to 8s. each.



Did you ever make a
Phonograph Record?

Did you ever hear your-
self talk, sing or play?

Talk about entertainment—
there is nothing that approaches
the fun and fascination of
making records at home with the

NEW

EDISON HOME RECORD MAKING OUTFIT

Price, 35s. complete.

YOU can make perfect records of the songs, sayings and stories of every member of your family and all your friends, with perfect ease, because of these new features: a four-minute Recorder; Home Shaving Machine; Hard Surface Blanks.

Making Records at home affords endless and ever new amusement, and is possible only with the Edison Phonograph, which is also the most musical and entertaining of sound producing Instruments.

Send for our book "Making Records at Home," and follow the instructions.

Edison Phonographs, **£2 6s. 0d.** to **50 guineas.** Edison Standard Records, **1s.** Edison Amberol Records (play twice as long), **1s. 6d.** Edison Amberol Concert Records, **2s. 6d.** Edison Grand Opera Records, **4s.** to **8s.**

INSTRUCTIONS FOR THE CARE & OPERATION of the VICTOR Auxetophone



VICTOR TALKING MACHINE CO.
CAMDEN, N. J., (U. S. A.)

IMPORTANT

When placing order for Victor Auxetophone read specification blank carefully, but do not depend on your memory for information required but send specification blank, in duplicate, to the electric light station from whence you receive your current and have same filled out by the electricians in charge of the station.

Forward this specification blank to the dealer with whom you have placed your order, keeping a copy. Upon receipt of the Auxetophone, and after carefully unpacking the same, examine name-plate on motor shown on Figure 4, and see that the voltage and type of current correspond with your copy of information blank.

INSTRUCTIONS
FOR ASSEMBLING

Victor Auxetophone

Examine cuts Nos. 1, 2 and 3, and read carefully these instructions for assembling and operating Auxetophone. These cuts show machine assembled complete.

First.—Clean motor and blower (see figure 4) carefully, and fill oil wells on motor marked AA, and oil cups on blower marked BB, with good machine oil.

Second.—Place motor in cabinet as shown in figure 1, being sure to have bed plate of motor rest firmly on rubber pads in bottom of cabinet. Then attach electric wires to terminals of motor marked CC (see figure 4); be sure to tighten nuts securely. Only outer nuts should be removed in attaching wires.

Third.—Then attach cord plug marked K (figure 2), to electric light fixtures before turning on the switch at fixture. See that black push button on side of cabinet (figure 2) is pushed in. Then turn on switch at light fixture and push button with white centre on side of cabinet; this will start the motor.

Fourth.—After letting the motor run for one or two minutes oil the blower at D (figure 4), with heavy or good machine oil, then let motor run two or three minutes. Then attach the condenser E (figure 1). Then attach long flexible pipe at F on condenser, and at G on air tank (figure 1). Then attach filter at H, on air tank (figure 1), as shown in figure 3. Then attach short flexible pipe to filter at I (figure 3).

Fifth.—Then assemble taper arm as shown in figure 6. Then attach taper arm to cabinet as shown in figure 2.

Sixth.—Attach end of short flexible pipe at J as shown in figure 2; then start the motor by pushing button with white centre. Let the motor run one or two minutes to be sure that dust in the pipes is blown out.

Seventh.—Remove dust caps L and M from soundbox (figure 5). Attach soundbox and taper tube by engaging pin in soundbox in bayonet slot in soundbox tube (figure 6). Turn soundbox to the right as far as it will go, then slightly grease small end of soundbox and projection on taper tube with vaseline, so that air tube (figure 7) can be easily attached and removed.

Eighth.—See that taper tube (figure 6) moves freely across the face of the turntable of the machine. If this does not move freely, adjust the short flexible pipe by revolving connection attached at J (figure 2), to right or left.

Ninth.—It is well, before assembling the short flexible pipe, to see which way it will bend in the smallest radius, as shown in figure 8. This should stand in a vertical position when attached to filter at I (figure 3), to insure the free movement across the face of the turntable.

Tenth.—If the motor stops when the switch is turned on, examine fuse plugs in fuse box, shown at N (figure 3). Replace them with others if burned out. If motor fails to start after putting in new plugs, it is well to consult an electrician (as the seat of trouble is then probably outside of the Auxetophone).

Eleventh.—Examine the condition of the absorbent cotton in the filter, shown in figure 3, from time to time. This can be done by disconnecting pipes and unscrewing end of filter. If cotton is oily or dirty replace with clean absorbent cotton. This is very important as it protects the soundbox from oil and dirt.

DONT S

THINGS YOU ARE NOT TO DO

Do Not oil the blower at D (figure 4), without removing the condenser. Always oil blower with motor running and keep running for three or four minutes before attaching condenser.

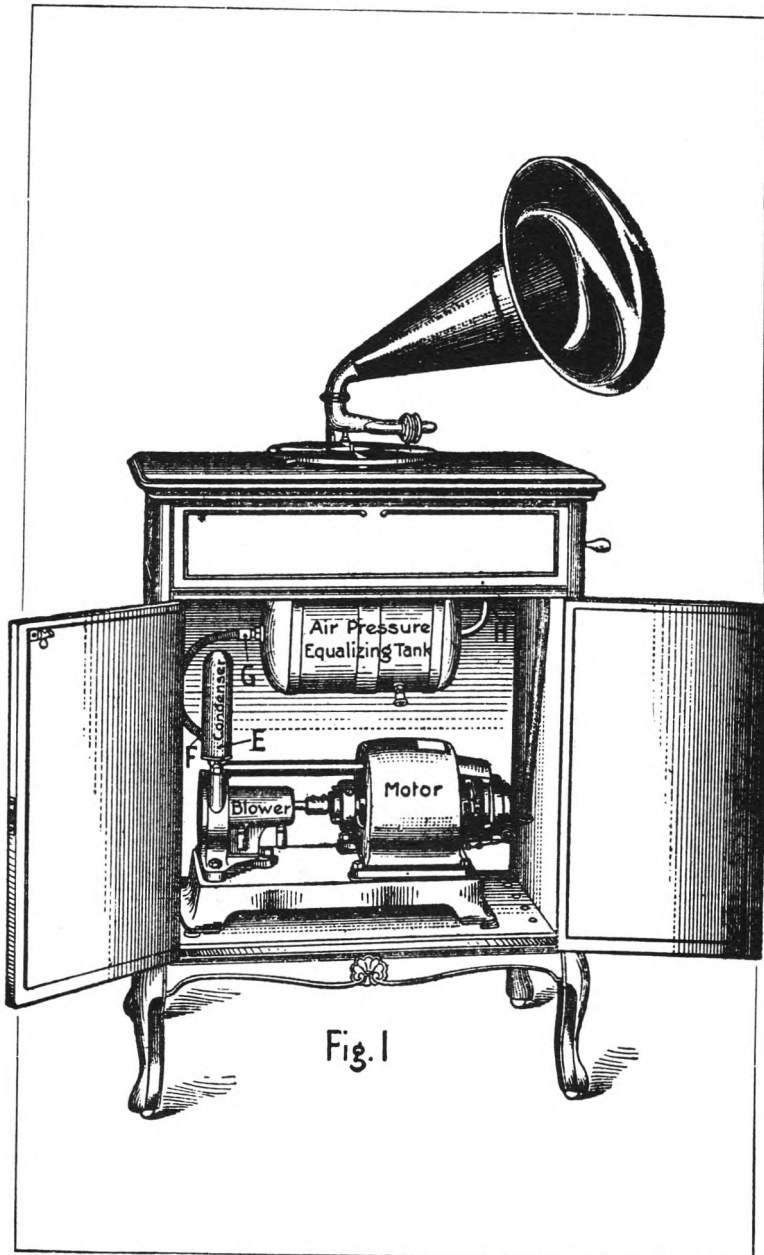
Do Not drop soundbox on record, but place needle carefully in groove.

Do Not leave the soundbox on machine when not in operation.

Do Not attach soundbox without first letting the motor run for one or two minutes so as to be sure there is no dust or dirt in the pipes.

Do Not attempt to take anything apart on your soundbox, as an inexperienced person cannot readjust after taking apart.

Do Not run the machine in a dusty or damp place, if avoidable, because the soundbox is very sensitive to dust or moisture of any kind. (Should the reproduction become unsatisfactory on account of dust or dampness permeating to the reed of the soundbox, the soundbox should be sent to the dealer for a cleansing and readjusting—a comparatively small operation, yet not to be undertaken by an inexperienced person.)



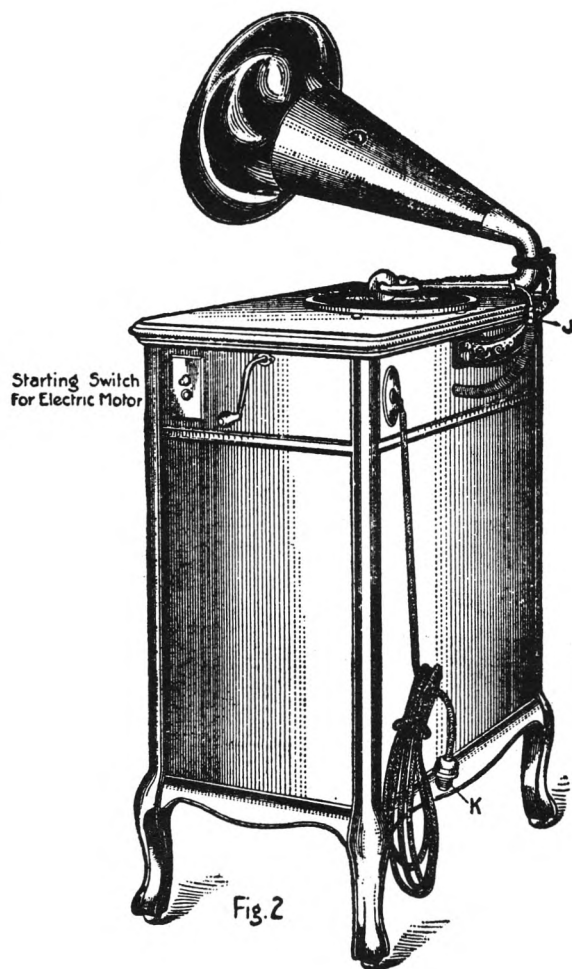


Fig. 2

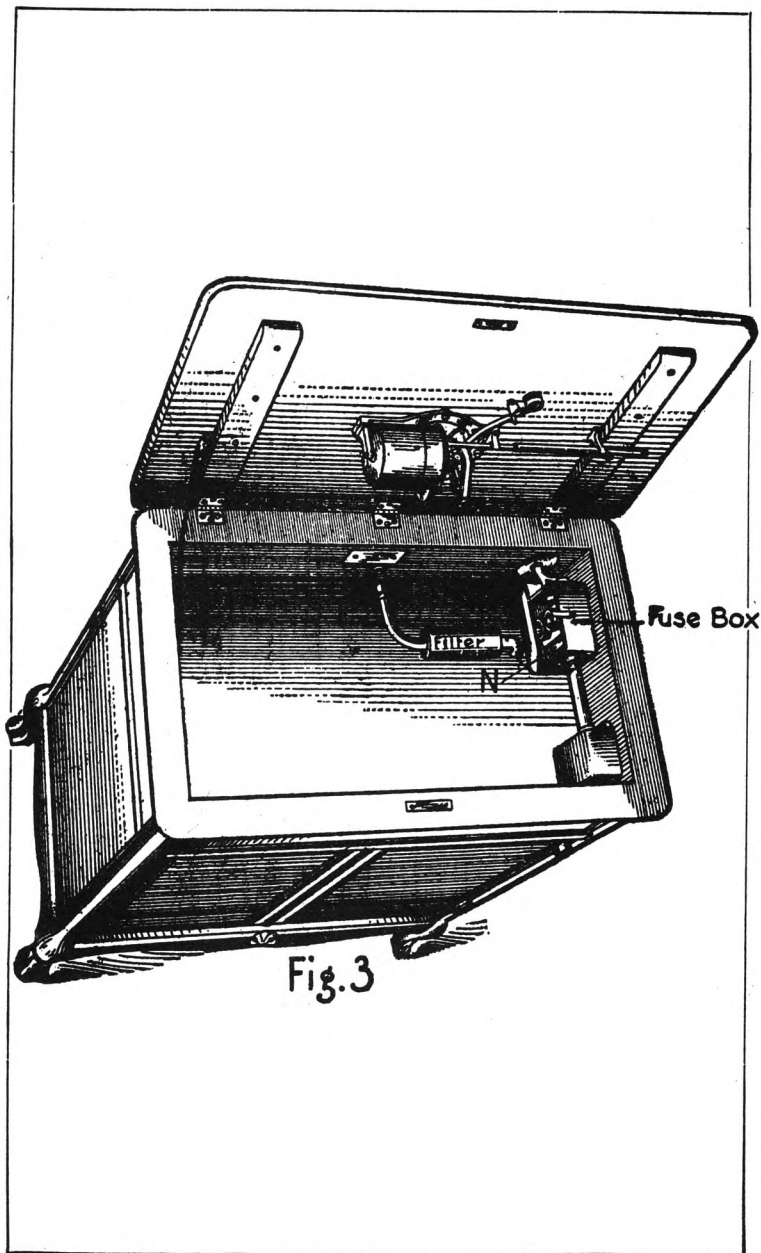
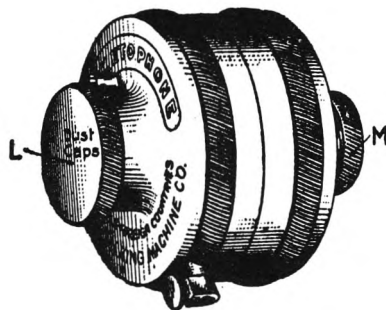
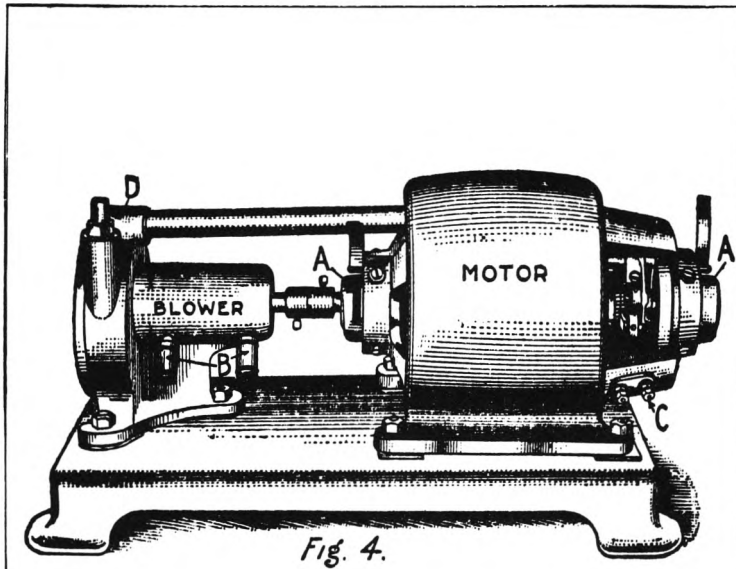


Fig.3



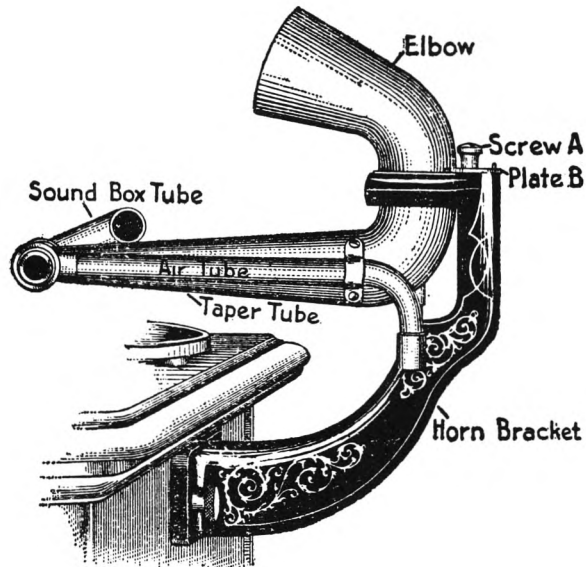


Fig. 6

1. Insert horn in elbow (figure 6) until pin goes into angular slot, and turn elbow to right until firm on horn. 2. Attach horn bracket to cabinet. 3. Then loosen screw "A" and insert elbow of horn under plate "B" and tighten screw "A."

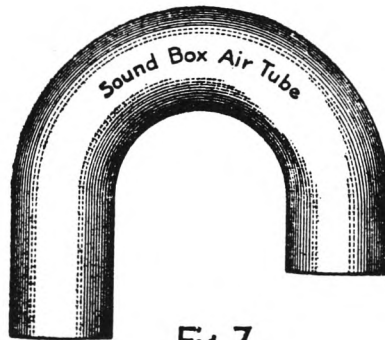


Fig. 7

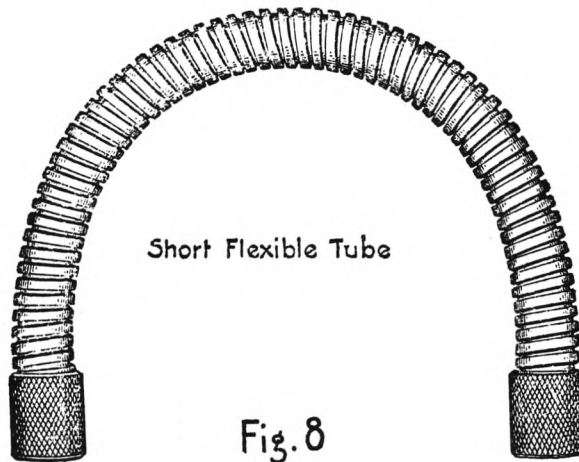


Fig. 8

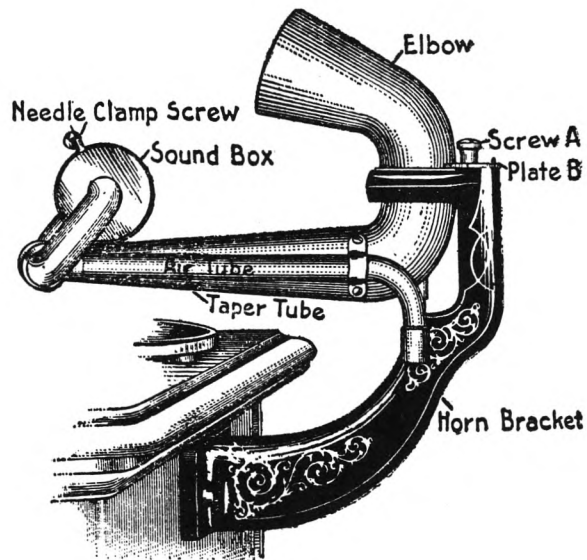


Fig. 9

(Fac-Simile of Specification Blank)

SPECIFICATIONS FOR

VICTOR AUXETOPHONE

Instrument ordered for _____

Is for use at (City) _____ (State) _____

Electric Light Current is supplied by _____

State if **Direct** or **Alternating** _____

If **Alternating Current**, is it single or double phase _____

Number of Cycles or Frequency _____

Voltage of Circuit to be used _____

(Motor in this equipment 1-6 horse-power)

NOTE—Have the information about Electric Current, called for by this slip, filled in by the Electric Light Company or Station from which current for motor is to be supplied, and have the Company sign this slip, which will practically guarantee against mistakes in motor equipment.

To VICTOR TALKING MACHINE CO.

CAMDEN, N. J. (U. S. A.)

Signed _____

MISS LEOLA LUCEY

Celebrated Concert Soprano



ASSISTED BY

MR. ADRIAN J. B. FREICHE, Violinist

AND

MR. RAYMOND BARRY, Pianist



TENDERED TO THE MUSIC LOVERS OF

WINCHENDON

BY

HARRY S. GILMORE



TOWN HALL

Tuesday Evening, October Eighteenth
Nineteen Hundred and Twenty-one

AT QUARTER AFTER EIGHT

Programme

1. (a) Song of Songs *Moya*
(b) Roses of Memory *Hamblen*
MISS LUCEY with the Edison Re-
Creations of her voice

2. Meditation (Thais) *Massenet*
MR. FREICHE with the Edison Re-
Creation of a Violin Solo by
Mr. Albert Spalding

3. Second Mazurka *Godard*
MR. BARRY with the Edison Re-
Creation of a Piano Solo by
Mr. Andre Benoist

4. (a) You're Breaking My Heart With
Good-Bye *Olman*
(b) Cruiskeen Lawn *Benedict*
MISS LUCEY with the Edison Re-
Creations of her voice

5. Canzonetta *Godard*
MR. FREICHE with the Edison Re-
Creation of a Violin Solo by
Mr. Albert Spalding

Programme

6. (a) Valse in "E" Flat *Durant*
 (b) Sous Bois *Staub*

MR. BARRY with the Edison Re-Creations of
 Piano Solos by Mr. Andre Benoist
 and Miss Lucile Collette

7. (a) Jealous Moon *Zamecnik*
 (b) Keep All Your Love For Me *Motzan*

MISS LUCEY with Edison Re-
 Creations of her voice

8. Violin Solo *Selected*
 MR. FREICHE

9. Piano Solo *Selected*
 MR. BARRY

10. Songs *Selected*
 MISS LUCEY

HARRY S. GILMORE

AGENT FOR

Edison Phonographs and Records

Winchendon, Massachusetts

The music you are hearing in this auditorium need not vanish in the past, as a pleasant memory merely, if you have a New Edison in your home.

Not only will you have Miss Lucey's consummate art to enjoy, and to inspire you at any time, but also the Re-created voices of many other of the world's greatest artists, by the touch of Mr. Edison's magic wand.

We cordially invite you to our store at any time to hear any selection you may choose, from hundreds of vocal and instrumental Re-creations.

Or should you wish to compare the New Edison in your home side by side with any other phonograph you may own, we are also glad to send you a New Edison for this purpose---without obligation---of course.

You will find here a delightful place to meet your friends when shopping, or for a restful half hour of real music without any annoyance or solicitation to purchase.

HARRY S. GILMORE

HARDWARE

Central Street

Winchendon, Mass.

E D I T O R I A L

Over the past few years, kind readers have submitted pictorial items and advertisements which have not fitted into an issue of the 'Talking Machine Review' at the time, for one reason or another. Thus we hope that readers will not object too strongly if we make this issue largely pictorial - thus using the material kindly submitted; and perhaps helping us to catch up a little on the issue date of the magazine.

We show you, at the beginning and end section, the remainder of the 1912-1913 PATHE catalogue.

We are grateful to Senor Tomas Alvares who sent us the booklet of the Victor Auxetophone. (Incidentally, Senor Alvares has just sent us some photostats of a Spanish Zonophone catalogue of 1906 showing that five-inch Zonophones were issued in that country too. We hope to reproduce this at some time in the future.) The Auxeto-Gramophone, or Auxetophone was developed by Sir Charles Parsons, the inventor of the steam turbine. Many sources claim that he invented the Auxetophone. However, Mr. Charles S. Cox, who worked as a young man worked with Colonel Gouraud (Edison's friend and London agent of the 1890's) in the company of the brothers Short-Eustace, Oswald and Horace (later to become famous as pioneer aircraft constructors) states that the original idea was Horace Short's. In 1902 Horace Short went to work at Charles Parsons' factory, taking his "auxetophone" with him, where it was developed. Later, Parsons sold his rights to the Gramophone Company. In one of its advertisements that Company said - "This most marvellous development of 'His Master's Voice', the Auxetophone, is the invention of the Hon. Charles Parsons, the world-famous inventor of the steam turbine. The Auxeto, by means of a special air pressure appliance, adds much breadth and volume to the sound, while preserving and even increasing its purity of tone, that it becomes capable of filling the largest concert hall. This is no mere figure of speech, for at a Concert in the Royal Albert Hall, in December, 1906, and at the great Empire Concert at the Crystal Palace, on 12th May, 1911, to mention but two historical occasions, before people estimated at 10,000 and 40,000 respectively, from top to bottom of these vast buildings a number of vocal and instrumental selections were heard played by the Auxeto as clearly as if the actual singers and musicians were present before them. Writing of this Concert at the Albert Hall, the "DAILY MAIL" says: "Many ladies were visibly affected when Madame Patti, or rather the Gramophone, sang 'Home, Sweet Home'. The rendering recalled in startling manner her same singing at the same Hall on the occasion of her farewell concert a few years ago." Wherever a large volume of sound is required - in concert halls, on yachts, at garden parties and elsewhere in the open air - no instrument can rival the Auxeto, while its decorative appearance in Mahogany would grace its surroundings anywhere." The Auxetophone was advertised in all of those countries where H.M.V. or Victor products were sold, but owing to their scarcity nowadays, could not have sold prolifically. They were extremely expensive.

Edison was justifiably proud of his 'Diamond Discs' and demonstrations were given in public halls, frequently having Edison artists present too. Sometimes a record would be started and at a given point the 'live' artists would 'take - over' to show how faithfully the record reproduced the artists. Sometimes these demonstrations were arranged by the Edison Company and on other occasions by local agents. Due to the courtesy of Leslie Hatt we are able to reproduce a programme of one such concert organised by Mr. Harry S. Gilmore in 1921 in Winchendon, Massachusetts. The chief artist was Miss Leola Lucey, soprano. Mr. Hatt also loaned us copies of the little Edison "house magazine" The New Phonogram from which we take the picture of Hans Kronold. From another issue comes the picture of Harry Macdonough. We have enlarged them to enhance reproduction.

The early days of recording coincided with a 'golden era' of the big bands of such names

as John Philip Sousa, Bohimir Kryl, Arthur Pryor. In this issue we show you a programme as played on 6th, Sept., 1896 at the Willow Grove Park by Innes and his band, which at that time must have consisted of fifty players. If interested in band music and its performers one should read "The Band of America".

Although it was no credit to the "human" race, poisonous gases were used in World War I by both "sides". One may be aware of the tragic lives experienced by "survivors" if, like your Editor, one has known such old-soldiers. We reproduce a 'His Master's Voice' leaflet advertising their record of an actual bombardment against the Germans in 1918 using gas-shells. Despite the grimness of the subject, the H.M.V. recording engineers are to be complimented upon their skill in obtaining the recordings on the portable equipment they used. One assumes that they went to obtain some sounds of war - not particularly to obtain the sounds of gas-shells being hurled at the 'enemy'. Rarely found in the original form, this record has been reproduced by Mr. Kevin Daly in his two-L.P. set for Argo records "The Wonder of the Age, Mr. Edison's New Talking Phonograph" (Argo ZPR 122-3 : which we can supply!)

1*~*****

THE SPOKEN ANNOUNCEMENT AS A SOCIAL PHENOMENON

BY T. C. FABRIZIO

The spoken announcement may seem to some to be the most insignificant and superfluous part of a cylinder or disc record. However, to me it is a fascinating clue imbued with countless subtleties that belie social trends.

Ostensibly, the announcement was begun on cylinders in the 1890's because of the necessity for positive identification. At that time no information was stamped on the record as to title or artist. The inclusion of the name of the company supposedly guarded against the possibility of fraud. However, a closer look at the spoken announcement shows it to be a social superimposition.

The very idea of an announcement to precede a musical selection is the quaint product of the nineteenth century mind. Polite, stodgy and rhetorical, the announcement gave the phonograph (whirring harbinger of the twentieth century) a pious note of respectability. Like disguising the automobile as a buggy, the announcement was a typically Victorian reaction to science which gave the otherwise rude and unnerving chatterbox some semblance of grace and propriety.

For these reasons, the early announcers (sometimes the recording engineer and sometimes the artists themselves) took their courteous time about discharging their duty. This is most evident, of course on the brown wax cylinders. Example: "All he would do was whistle, comic song, as sung by Mr. Dan W. Quinn, Edison record." This one little sentence is most important. Spoken with well-mannered deliberation, it represents the announcement at its height, when it was integrally relevant to the society which spawned it. I cite the words "as" and "Mr." as clear indications of this. They are small, fragile, the first to disappear when the twentieth century began to weed out the extraneous.

At this point the announcement is a full and grammatically complete sentence. Beginning, middle, end. It has not yet become a mere list of credits.

On brown wax Columbia cylinders we hear the extended credit "...as played for the Columbia Phonograph Co. of New York and Paris." This beautifully belies Columbia's bent for pompous commercialism. Some of their early five-inch records contained actual references to the quality of their products.

On the earliest Lambert celluloid cylinders we find the announcement still in full flower in 1901, though it had begun to fade elsewhere. The gentleman intones "...made for the Lambert Co. of Chicago" or "...Lambert indestructible record" in his most sonorous voice.

On the disc record we find the spoken announcement already in decline when first used by

Berliner in the last years of the nineteenth century. This seems apropos for the disc destined to be the darling of the twentieth century and to outstrip the cylinder in a portentous triumph of convenience. But truly, the disc had eliminated the overt reason for the announcement altogether since it had a label and could not be counterfeited. Therefore, on Berliner, Zonophone, Victor and Columbia the announcement seldom seems more than something to get out of the way. Consequently, it is often shortened to exclude type of selection and the name of the company or forgotten altogether.

Granted, there are delightful digressions, as when Vess L. Ossman introduced on his Victor 3371 rendition of "The Old Folks At Home" as "the Banjo King". But the announcement was disappearing from disc records on a wide scale by 1903.

Although the cylinder retained the announcement longer than the cocky little disc, it merely haunted the record like a somewhat vestigial remnant of the past. Indeed, the Gold-Moulding process (introduced in 1902) had, by imprinting the credit information on the record itself, removed the final raison d'être of the spoken announcement.

The acknowledgement "...Edison record," which had been used from the first, seems suddenly shorter on the Gold Moulded selections, where it is spoken with less resonance and conviction. It seems hurried, clipped and strident, like one's manners when one grows up and realizes that people no longer expect you to use them.

Columbia reduced their former well-worded self-aggrandizement to a mere "...Columbia record," a notable loss of style and distinction. They then gave up the announcement altogether with the introduction of their indestructible cylinders in 1907.

Edison, grand old anachronism himself, clung tenaciously to the traditions that were to ruin him. He carried the battered old announcement into 1908, using it on the first seventy of his four minute Amberol issues. This was done, no doubt, to aid the orientation of the public to the new records, since Edison two minute cylinders were still being announced. Mr. Edison has sustained much criticism for what have been termed his less than progressive views. He, like the announcement itself, had an eloquence of style that the world was racing to abandon.

What curious irony it is to hear Ada Jones singing on Edison black Amberol 55, one of the last announced records, about "When Grandma was a Girl": when things were slower, staid and more refined, even in comparison to 1908. Before the encroachment of quickness and efficiency

RECORD RESEARCH No. 8. BY FRANK ANDREWS

Firstly some comments on the "Blank Entries" lists of disc records which are printed on pink paper and of which pages 1 and 2 were circulated with the last issue of "Talking Machine Review - International".

The "ACO" listing is with me, pending its conversion from a numerical catalogue into one of Alphabetical order of artists. The "Blank Entry" numbers could well have been allocated to records issued in Europe or the Commonwealth. One such number was found on a record which had been issued in Denmark!

The "ACTUELLES" have been typed out as an Alphabetical Order of Artists catalogue and is at present being checked for pseudonyms and the addition of master numbers, which are not very numerous. We would welcome the master numbers off all of your Actuelles and Pathe Edge Start discs.

Bell Disc 10 1/4-inch records, the first label from J.E. Hough's Edison Bell Works were researched by me for Karlo Adrian, who had made himself responsible for listing all discs to come from the Edison Bell interests. Bell Disc 392 can be deleted from the "Blank Entries" list. The small records called "The Bell" have had no additional information.

BROADCAST RECORDS have been researched by Jim Hayes of Liverpool who has recently published some listings covering some of the different labels series covered by the term "Broadcast". Details of these and other listings published are given at the end of this article.

The second series of "COLISEUM RECORD", latterly styled "COLISEUM". These few numbers can now be deleted from the "Blanks sheet" = 1328, 1461, 1952, 2048, 2052, 2059, which is the last number known.

"RENA"; "COLUMBIA -RENA", "COLUMBIA RECORD" and "COLUMBIA". A continuous series from one to the other, in that order, both 10-inch and 12-inch sizes, are now being arranged for the Oakwood Press's 'Voices of the Past' series, along with a few shorter runs of Columbia labels. This catalogue has been compiled by John Hyde and Michael Smith. We have found many matrix numbers, mostly for records of the years 1923 to 1930. It is from the old Rena, Columbia -Rena and Columbia Record labelled series that John Hyde of 21, Lache Hall Crescent, Chester CH4 7NE, would be very pleased to receive your matrix numbers. Just put the catalogue number, the matrix number and any other number and one word from the titles to distinguish the side. To accumulate this particular information, artists' names are not required. Two blank entries can be deleted = 1878 and 1879, in the 10-inch series.

In the Record Research No. 7. I stated that the first series of "SCALA RECORDS" were labelled green and gold. I should have mentioned that there were a few scarlet and gold labels which were slightly more expensive in price, although within the same catalogue series, and the repertoire of which was of prominent Music Hall songs sung by the original artists. I would be very pleased to receive any matrix numbers from these, and any other "SCALA RECORDS".

"REGAL". I have made a survey of this label and a listing was started some time ago by Arthur Badrock. A whole block of "BLANK ENTRIES" occurs in the very first issues, due to the fact that a special Irish/Scottish catalogue was printed separately from the standard catalogue. If anyone is lucky enough to own this catalogue published in 1914, or you have REGAL records with catalogue numbers in the range of G6560 to G6639 inclusive, please send details to me.

COLUMBIA DOUBLE FACE RECORDS. Through my own research I have been able to allocate the number D27 to another of the first 37 discs issued in this first series of double sided records to come from Columbia. This leaves 35 numbers still to be allocated to the records, about which I otherwise have full details. I have also discovered the label design and colour scheme of the 12-inch size records in this series but would still like to know the colours and layout of the 12-inch Columbia Double Face "Celebrita" Record, of which only ten were ever issued.

Another mystery Columbia label is the 12-inch brown-labelled, double-sided issues of Rigoletto on 16 records. These were numbered D17732 to D17747, issued in 1917. The numbers carry on from the "Columbia De Luxe Record" series, the highest known number being D17728, - highest known to me, that is! They had maroon and gold labels and were more expensive than the "Rigoletto" brown labels. I should like to know the name style of the label. Can anyone inform me?

Another label I am trying to trace is one described as "Kiddie Record" 5 1/4-inch diameter double-sided, sold in albums titled "Bairns Books". It is possible that the term "Kiddie Record" was simply a description of the recorded material on the Bairns Book discs, for they were Fairy Tales and Nursery Rhymes. I have information about "Kiddie Record" from Kodisk Ltd, which were single sided discs. Has anyone a record from a Bairns Book? Details to me please!

THE BILLY WILLIAMS DISCOGRAPHY. "Let's all go mad" on LYRICPHONE 504. !!!! Someone, at some time, has submitted details of the above disc, to ERNIE BAYLY. This is a "New" label to me! Should the owner of the disc read this article, I would be most grateful to receive full

description of the record label and especially any matrix numbers if they can be observed.

Please send all requested information to Frank Andrews, 46 Aboyne Road, LONDON, NW 10 0HA.

NEW RECORD LISTINGS available from Jim Hayes, 161 Bowland Drive, Liverpool L21 0JA.

The following listings are in Alphabetical order of artists and contain catalogue number, titles and artists only. Write to Mr. Hayes for prices, etc. All are ten-inch records except where stated otherwise. Addison 12-inch; Brunswick of 1935; Delta; Jazz Collector; Jazz Parade; Vogue 1951; Broadcast Four Tune; Broadcast Twelve Super; Broadcast International; Broadcast Twelve Super Dance; Brunswick RL200 series; Capitol KC65000 series; Felsted (ED) 82000 series; Columbia DB5000 series; Columbia LB10000 series; Decca J1 series; Decibel J1 series; London LJ1 series; Polygon JTS1500's; Delta D1 and Delta 1 series; 12-inch Esquire 12-000 series; 12-i Melodisc 8000 series; Pye-Nixa NJS/NJ2000 series; Savoy 500 series; Tempo A1; Tempo R1; Vocalion 500; Vocalion C0001; Vocalion V1000; Vogue Records B1; Vogue Records KJ1; Vogue Records V300 series

WHAT'S HAPPENING AT ARLINGTON HOUSE ?

We have received some very interesting books from the publishers Arlington House, New Rochelle, U.S.A. which deal with a large slice of Nostalgia. In this "special" issue of the Talking Machine Review we can only list the titles, but full reviews will be included in the next issue, together with reviews of the remainder of RHAPSODY RECORDS.

From Arlington House-

"The Paramount Pretties" This gives a biography of 16 lovely ladies who have appeared in Paramount films, together with lists of their films and illustrations from them.

"The Fox Girls". This gives the biographies of 16 lovely ladies of 20th. Century Fox films with lists of their films and over 800 illustrations. Both of the above written by James

Robert Parish.

"Warner Brothers Presents" by Ted Sennett. This gives a history of Warner Brothers, lists their principal stars and analyses their many films under types of film, e.g. Musicals, Adventure films, etc. It also includes a list of the 976 films this company made between 1st. Jan, 1930 and 31st. Dec, 1949. Profusely illustrated.

"Those Movie Ads" A story of films as revealed by the advertisements of them. Profusely illustrated.

"Ring Bells, Sing Songs" - The Broadway Musicals of the 1930's. Profusely illustrated.

"Simon Says" by George T. Simon. The sights and sounds of the Swing Era 1935-1955. Profusely illustrated.

"John Wayne" - a biography. profusely illustrated.

FROM EUROPE

We have received from Scandinavia - Sweden to be precise, - some interesting discographies - Sven Olof Sanberg : John Forsell : and a listing of the Dixie/Silverton labels. All three are by Karl Eric Liliedahl. They will receive a fuller mention in the next issue.

EUBIE BLAKE

Veteran pianist, whose fingers are still nimble will be 90 years old on his next birthday on 7th. February, 1973. Mr. Blake (among other companies) recorded for Edison cylinders. One wonders how many Edison artists are still alive today. Perhaps readers could let us know of those they know. Eubie Blake wrote many popular songs throughout his life and also musical scores for shows, including "Shuffle Along". Readers wishing to send him birthday greetings may do so by sending them to Mr. Eubie Blake, C/o Eubie Blake Music, 284 A, Stuyvesant Avenue, Brooklyn, New York 11221, U.S.A.

W A R N I N G. We have been somewhat lax this year over subscription renewals, but due to ever rising costs, we shall have to be stricter henceforward.

A GREAT HISTORICAL RECORD.

THE "SHELLING" RECORD

THIS marvellous record is an actual reproduction of the screaming and whistling of the shells previous to the entry of British troops into Lille. It is not an imitation. It is the actual thing recorded on the actual battle front. It is a record to be treasured for its historical worth. You may realise something of what the boys "out there" endured by hearing the actual sound of the Royal Garrison Artillery gunfire in your own home just as they heard it before entering Lille. It gives you what you will never get through any picture or book—a realistic impression of modern warfare. It is a record which should find a place in the home of every British man and woman. It is living history; its interest and value will be as immortal as the war itself.

GAS SHELL BOMBARDMENT.

12 inch Record **6/-**

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{ Actual recording of the Gas Shell Bombardment, by the Royal Garrison Artillery (9th October, 1918), preparatory to the British Troops entering Lille.



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THE GRAMOPHONE CO. LTD., HAYES, MIDDLESEX.

Festival Programme.

ORATORIO DAY.

AFTERNOON, 3 TO 5.30.

SOLOISTS.

MISS MARTHA G. MINER, Soprano, MME. ROSA LINDE, Contralto,
MR. BOWMAN RALSTON, Basso, MR. VALENTINE SMITH, Tenor,
In Conjunction with
The Festival Chorus, (MR. WINCHESTER BARTON, Director) Cathedral-
Chimes, etc., etc.

PART I.

1. OVERTURE, "Jubilee" Weber
Introducing the Festival Chorus.
2. INTERNATIONAL SUITE,
a. "Swedish Wedding" Soerberman
b. "Algerian Serenade" St. Sæns
c. "Danse Americaine" Innes
3. SOLO FOR BASSO, "Song of the Toreador" Bizet
MR. BOWMAN RALSTON.
4. "LOHENGGRIN" (Fantasia) Wagner
5. PRAYER, (From "I Lombardi") Verdi
Festival Chorus.

PART II.

6. OVERTURE, "The Martyrs" Donizetti
7. SOLO FOR SOPRANO, "Nymphs and Sylvains" Bemberg
MISS MARTHA G. MINER.
8. "SONGS OF WALES" (Popular Fantasia) . . . Gwyllim
9. GRAND ENSEMBLE, "Chi Mi Frena" Donizetti
MISS MARTHA G. MINER, (Soprano) MME. ROSA LINDE, (Contralto)
MESSRS VALENTINE SMITH, (Tenor) and BOWMAN RALSTON, (Basso.)
10. "HAIL, BRIGHT ABODE" (Fest March) Wagner

The Prismatic Fountain will be Exhibited from 3.30 to 4.30 P.M., Un-illuminated,
and with Electrical Effects at 7.30 and 8.45 o'clock.

"Bicycle Meet" Monday Evening, September 7th. Twenty-five Electric Lights have been placed around the Bicycle Track.
Fast Riders have entered for the Meet.

The Decorations for the Festival were done by SHARPLESS BROTHERS, 8th & Chestnut Streets.

"INNES DAY," Tuesday, September 15th, Morning, Afternoon, and Night. An unique celebration, with Special
Features for the Children, Great Soloists, Prestidigitateurs, Magicians, Punch and Judy, Marionettes,
Children's Chorus of One Thousand Voices, etc., etc.

Monday Evening, Sept. 7th, INNES' TWO HUNDRETH CONCERT at Willow Grove Park.

Festival Programme.

ORATORIO DAY.

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SOLOISTS.

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MR. BOWMAN RALSTON, Basso, MR. VALENTINE SMITH, Tenor,
In Conjunction with
The Festival Chorus, (MR. WINCHESTER BARTON, Director) Cathedral
Chimes, etc., etc.

PART I.

DOXOLOGY.

Praise God from whom all blessings flow,
Praise Him all creatures here below,
Praise Him above ye heavenly host,
Praise Father, Son and Holy Ghost.

(The Audience is respectfully invited to rise and join in the Singing of this
well-known Hymn.)

"STABAT MATER" ROSSINI.

1. INTRODUCTION AND CHORUS.
2. ARIA, "Cujus Animam" (Mr. Valentine Smith)
3. DUET, "Quis est Homo" (Miss Miner and Mme. Linde)
4. ARIA, "Pro Peccatis" (Mr. Bowman Ralston)
5. CAVATINA, "Fac ut Portem" (Mme. Rosa Linde)
6. ARIA AND CHORUS, "Inflamatus" (Miss Martha G. Miner)
7. FINALE, "Amen" (Ensemble)

PART II at 9.30.

1. OVERTURE, "Les Girondins" Litolf
2. SONG FOR CONTRALTO, "Nobil Signor" . . Meyerbeer
MME. ROSA LINDE.
3. "BONNIE SCOTLAND" (Popular Fantasia) . . . Burns
Introducing a number of the choicest gems of Scottish Song and concluding
with the universally popular pledge of affectionate remembrance, "Auld Lang
Syne," in which will be heard the Festival Chorus.
4. GRAND ENSEMBLE, "Bella Figlia" Verdi
MISS MARTHA G. MINER, MME. ROSA LINDE, MESSRS BOWMAN RALSTON
AND VALENTINE SMITH.
5. GLORIA, (From XIIth Mass) Mozart

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The Edison VITASCOPE at the Theatre.
The Longest SCENIC RAILWAY in America.
The Carrousel Building, 100 feet in Diameter.

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The SHOOT THE CHUTES.
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The Three Beautiful PICNIC GROVES,
And the BICYCLE TRACK.

Notice.—Special Cars will be run after each Concert, and, as the transportation facilities are practically unlimited, visitors may rest in their seats in the full knowledge that upon the conclusion of the performance they will be returned to their homes in comfort and without delay.

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(In the Cheltenham Hills)



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INNES And His Famous Fifty.

Sunday, Sept. 6, 1896.

EDISON RECORD TALENT

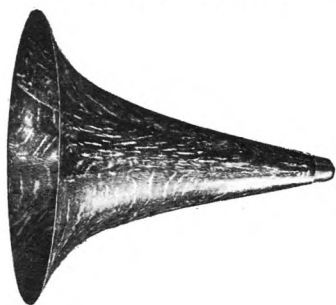


HANS KRONOLD

VIOLONCELLO

PATHÉPHONE HORNS

FLAXITE HORNS



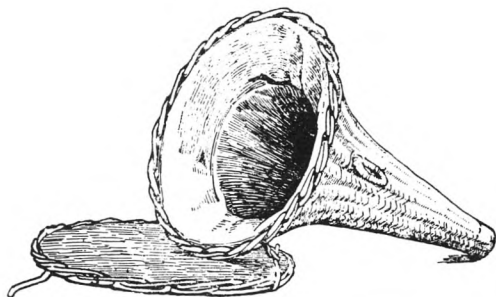
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Besides a beautiful appearance these horns possess the finest acoustic properties, and are highly recommended to all lovers of music.

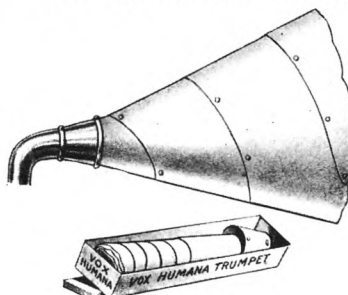
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Bell 18 in.	Length 21 in.	Price	24/-
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THE most exquisite Model De Luxe ever offered to the public. In "Adams" Style, made of the choicest Mahogany, and inlaid with Black lines. Hand carved ornamentations, of the most delicate designs. Embracing the latest improvements in the Talking Machine World.

SPECIFICATION :

Specially designed to take the 20 in. "Grand" Pathé double-sided Discs, playing about 7 minutes a side.

Solid Polished Mahogany Cabinet, English make, with curved front and space for Records.

Latest pattern Motor, running about 25 minutes.

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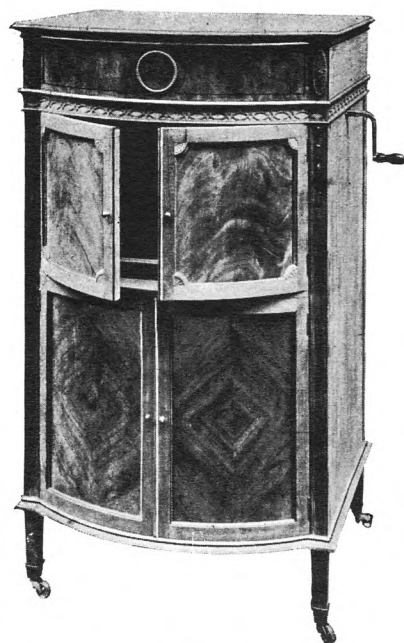
New Pathé Multitone Sound Box with unwearable Sapphire.

Height 45½ ins., Width 26 ins., Depth 23½ ins., Weight 130 lbs.

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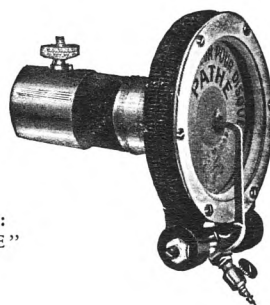
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This Sound Box is the last word of perfection in the reproduction of Sound. All tones equally perfect can be obtained by simply extending, as far as wished, the sapphire holder. Packed in satin-lined case, containing a certificate of guarantee that it will be overhauled free of charge at any time.

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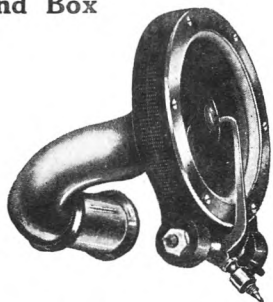
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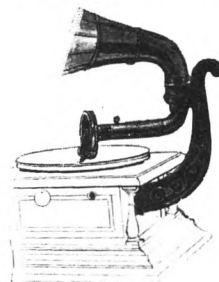
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Complete "CORONET" Tone Arm £3 0 0

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"NEW SCOUT," Artistically Enamelled, Assorted Colours	20 1/2 "	21 1/2 "	8/-
"SCOUT," Highly Polished Brass	18 "	21 1/2 "	15/-
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"CORONET," Highly Polished Spun Brass	22 "	22 "	19/-
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CODE WORD: "MAHOGANY" Price : £1 0 0

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English make, in Solid Oak or Mahogany.
Bell 22 ins., Length 22 1/2 in.

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With best
wishes for 1973,
Ernie Bayly